I go visiting my parishioners", says Mgr Khouzam, Bishop of Thebes, "I find few houses with doors. They have square holes for entrances, and these are the only openings. The sole furniture is an oven for bread, a jar of water, a cooking pot and a bowl. In a few houses there is a cord stretched across a corner from wall to wall. This is the wardrobe, where spare clothes are hung. The roof is so low as to be oppressive".

Fortunately, houses normally have two, if not three, rooms. (") Apart from slight variations in plan, size and arrangement, these usually comprise:

1. A hall (*mandara*). Against the right-hand wall is built a long raised seat (*mastaba*). As the outside door opens into it, this is the best-lighted room in the house. It is used for visitors and guests.

2. Opening into this is the combined sleeping-room and kitchen. In a corner is the oven, built of bricks and set against the wall. Its flat top forms a kind of bed, on which two people sleep in winter. There is no chimney. The smoke escapes by the loophole in the wall.

3. Further in still is a little yard (*zarîba*) about six foot wide and partly covered with maize thatch. This serves as a stable for the *gamoossa* and the donkey, but can be approached only through the front door.

The distinction is not very rigid, and there is nothing to prevent the sitting-room from serving as a stable, or the yard as summer sleeping-quarters. The fowls live everywhere; the pigeons nest in niches in the outer wall, or in petrol tins piled together. In villages where there is a Coptic majority, the pigs must also be taken into account; the Christian fellaheen rear these, not for themselves, but for European pork-butchers. As often as not, we must add that friend of the fellah and guardian of his goods, his shaggy night-howling dog.

The floor of the house is of beaten earth. The furniture is heaped up in disorder in the corners. For meals there is a Primus stove, one or two copper cooking-pots, and a low round table of white wood about three feet wide and eighteen inches high. For sleeping there are straw mats, a few cotton coverlets, or perhaps only a big sack. Sometimes there are beds constructed of palm branches (in the same way as chicken coops) and perhaps a cotton-stuffed mattress. For household

8:Schaefer A-5 (1900-1901) 1904
MR13 Fellahin MR13
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2. In spinning, the thread is often moistened with the lip. 539x
3. To stand at the hearth in a peasant-hut, where the only outlet for the smoke is the door — there is rarely a window — certainly does not promote the beauty of the eyes. [286] [354]
8. It never struck me heretofore, that blond or red hair was considered by the peasant to be especially beautiful; for instead of yellow, someone else said: laḥmar = "red". [826]
6. The body is represented as a plate, on which lie the breasts, the "pomegranates" (Maḥmûd). [826]

Wild Nights.

539x
832

111.

Yasmar, ya lābis 'agātak,
*Ya mišša*ḥ*la' min dān a*ḥ*wātak,*
nuṣṣ el-lēl nisma' ḥarakātak,
šēi ginān wil-lēl ma banām!

O brown one with the ivory bracelets,
Who art more graceful than all thy sisters,
Half the night we will listen to thy prattle,
A mad affair, and at night I will not sleep!

2. Išša*ḥ*la' refers to the coquettish movements in dancing and walking, which, according to our feeling, are not always refined. Compare 112, 1. The Arabic expressions for "graceful" and "prattle", here used, are not so innocent. [535]

9: Klunzinger D-5 (1863-1875) 1878
MR13 Fellahin MR13
Upper Egypt

527 trifle, since games of chance are strictly forbidden by the
524 Mohammedan religion, as well as wine and fermented liquors
[779 generally. The loser is often jeered, and has his forehead
273] stamped with his own seal as a mark of disgrace; but if he
then beats his opponent the latter has to wipe off the mark
with his own robe, and is marked by the other.

527 Next day a grand *Fantasie* is held (a general name given
[533] by the Arabs to an entertainment where anything merry is
[535] to be seen or heard) in the form of a dance with music and
singing. Such an entertainment has little resemblance to a
Frankish ball, which has accordingly preserved its own
special name of *balo*. In the court, or the space in front of the
house, even though this be the street, carpets and straw mats
are spread, benches are placed, and many-branched candel-
●[354] abra and brilliant paper lanterns or oil-lamps with coloured
water are suspended above the scene of the nocturnal festivi-
ties. Soon after night-prayer everybody flocks to the spot,
527 high and low, young and old, invited and uninvited. A number
535 of dancing-girls step up. They take off their street mantles
[292 and display themselves in their richest attire, from the gold-
301] embroidered skull-cap, and gold trinkets round the neck and
over the heart, to the silken bows upon the polished boots;
but on such a public occasion there is no impropriety. The
dancing-girls of the ancient Egyptians appear to have worn
a very transparent dress; they also are often represented as
quite naked; even the short skirts of the modern ballet-girl
are seen in some representations. The hair of our dancing-
[302] girls smoothed, oiled, and plaited, their dotted faces, their
rich and gaudy dresses—all is faultless. The childish forms
seem to have become filled out, the haggard faces under the
mystic half light of the illumined darkness and the effects of
the "Joseph's beauty" (rouge) have recovered their youthful
freshness; the really pretty have become charming. The
533 orchestra has already taken up its position on the ground;
534 some gray-bearded fathers are strumming on the two strings
527 of their spindle-shaped fiddles; a jolly musician blows the
reed-clarionet; matrons with buckram voices sing to plaintive
tunes, beat hand kettle-drums and swing cymbals or tam-